

# THE LUTE.

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## CONTENTS.

	PAGE
DR. CUTHBERT HARRIS .. .. .	841
CURRENT NOTES .. .. .	841
SIR WALTER PARRATT ON "PROGRAMME MUSIC" ..	845
MORALS FOR MUSICIANS (No. 33) .. .. .	846
NEW PUBLICATIONS .. .. .	846
GUILD OF CHURCH MUSICIANS .. .. .	847
THE "LUTE" COMPETITION .. .. .	848

## DR. CUTHBERT HARRIS.

DR. CUTHBERT HARRIS, whose portrait faces these remarks, is one of the youngest, if not the youngest, among Doctors of Music. He entered the London Organ School in 1887, and while there, under the tuition of the present Principal, Dr. York Trotter, M.A., he passed the examination for Fellowship of the Royal College of Organists in 1889. In 1890 he was elected conductor of the Haverstock Hill Choral and Orchestral Society. The degrees of Mus. Bac. and Mus. Doc. were conferred upon him by Durham University in the years 1894 and 1899 respectively. This year a contemporary observed: "It is well known that the musical degrees of this (Durham) University take first rank, and are both eagerly sought for and most difficult to obtain. At the recent examination Dr. Harris was the only successful candidate. He thus attains the highest point of academical fame in his profession."

Dr. Cuthbert Harris is well-known in London and the Provinces by reason of the interesting organ recitals which he gives from time to time. He has been a Professor of Organ and Composition at the London Organ School since 1890, and the Organist and Choir Master of St. Andrew's Church, Streatham, since 1892. As a composer he has been exceedingly active; his published works include 15 Anthems, several Church Services, a dozen pieces for organ, besides pieces for piano, violin, and solo vocalist. In addition he is the author of numerous part songs and miscellaneous compositions.

Without neglecting his professional preoccupations Dr. Cuthbert Harris yet finds time to contribute informing articles to the Press on musical subjects. His masterly survey of "The First Opera" in the June number of this year's LUTE will be in the recollection of our readers, and his writings are eagerly welcomed by more widely read, if less influential, periodicals. In his hours of relaxation he is a votary of Golf and Fly-fishing. The first named pastime becomes a Doctor's dignity;

the second is a human not to say apostolic recreation which much endears him. For our part we cannot follow a trout stream without being reminded of Chopin's music.

P. R.

## CURRENT NOTES.

MR. HERMANN KLEIN, the able critic of the *Sunday Times*, has just completed the eighteenth year of his association with that newspaper.

\* \* \*

THE total attendance at the Norwich Festival this year numbered more than ever before, being 8,584 against 8,527 in 1896. The financial success of the festival just concluded is, however, mainly due to the fact that there was a large increase in the demand for the more expensive seats.

\* \* \*

MISS FLORENCE MONTEITH, the popular and beautiful soprano, has been distinguishing herself in Italy, where she was the star of a fashionable concert given by the "Club Musicale," of Como. She sang four new songs by Enrico Boesi, a prominent Italian composer, and was made the recipient of a magnificent basket of flowers.

\* \* \*

ON October 12, Mme. Patti (Baroness Cederstrom) gave a private performance of "La Traviata," at the theatre in Craig-y-nos Castle. Signor Guetary took the part of Alfredo, and the *Diva* was naturally Violetta. Mr. Ganz conducted.

\* \* \*

MR. JOHN HOLLINGSHEAD writes:—"My old friend and colleague, M. Jules Revière, the *doyen* of conductors, who will attain his 80th year in November next, wishes to celebrate that event by giving a grand Farewell Concert, and devoting half the receipts to the French Hospital. For this purpose he has taken the Queen's Hall, Langham Place, and this concert will take place on Thursday night, November 2, at 7 o'clock, with a fine programme, a magnificent band, and under the most distinguished patronage. M. Rivière has been so much engaged for the last seventeen years in organising and conducting orchestras in Blackpool, Llandudno, and Morecambe Bay, that his long and honourable connection with the London Alhambra and Covent Garden

Theatre may possibly be forgotten by the younger generation. To those, however, who have known him, like myself, from Paris, at the Winter Garden, in 1857, to Morecambe Bay in 1898, his name at the head of a bill has always been a solid guarantee for a spirited performance. In private life he has always been a model of scrupulous honesty, and a firm and steady friend of all worthy English musicians."

\* \* \*

MR. FREDERIC H. COWEN has been elected to the post of conductor to the Philharmonic Society, rendered vacant by the retirement of Sir Alexander Mackenzie. Mr. Cowen succeeded Sir Arthur Sullivan in the conductor's chair from 1882 till 1892, during which period he discharged his duties in a manner that gave general satisfaction. His numerous friends and admirers will welcome his reinstatement in a position which he is well entitled to fill.

\* \* \*

"EL CAPITAN" (see September number of THE LUTE) reached its hundredth performance at the Lyric Theatre on Wednesday, the 18th ult. It was transferred to the Comedy Theatre on the 30th. The hundredth performance in London was the 1350th appearance of Mr. de Wolf Hopper and his company in De Sousa's popular opera.—Signor Foli (*né* Allan James Foley, and a native of Tipperary) died at Southport from the effects of a chill, on October 20. He was 64 years of age.—The Fancy Dress Balls at Covent Garden were resumed under the management of Messrs. Frank Rendle and Neil Forsyth on October 20. The scenic decorations this year give a foretaste of the Paris Exhibition of 1900. As usual, the prizes for the best dresses are of the most handsome description, and the supper is provided by the celebrated Messrs. Gunter, of Berkeley Square.

\* \* \*

THE Crystal Palace Concerts opened for the season on Saturday, October 7, when a very important novelty was introduced in the shape of a Concerto for violin and orchestra by Benjamin Godard. Mr. Johannes Wolff was the soloist, and performed the difficult but exquisite music with the utmost grace and facility. The piece was composed for him and he has certainly made it his own. This is a fine example of the modern French school, a school which is of the progressive kind in the best sense. M. Godard here shows conclusively that to preserve the classic form it is not necessary to be dull; and, while he shuns the platitudes so endeared to the Teutonic mind if enunciated with sufficient pretension, he advances successively the most captivating themes, and embellishes them with refinement and fancy that are peculiarly refreshing in this class of composition.

WE found that the attitude of most of the critical pundits was either one of patronising indulgence or thinly-veiled hostility. "Very French" was the general verdict. Let us be thankful that it was not very German! Mme. Blanche Marchesi's golden notes lent every value to somewhat hackneyed solos, and a feature of the first concert was the revival of Sir Arthur Sullivan's overture to "The Sapphire Necklace," a comic opera written by the late Mr. H. F. Chorley, and never performed in its entirety. From the researches of the learned "C. A. B.," we learn that one "very fine soprano song, 'Over the Roof,' is all that has been published." The title seems a strange one for a soprano song. Perhaps it has some connection with the pursuit of the thief of the necklace by the police.

\* \* \*

THE second Concert on October 14, was devoted to "Samson and Delilah," an opera-oratorio by M. Saint-Saëns, to which detailed reference has been made in these columns upon a former occasion. The attendance at all the Concerts has, so far, been most encouraging and far above the average. Perhaps the hour of commencement (altered from 3 to 3.30) has been found more convenient. Certainly the train service has been greatly improved. At the third Concert on October 21 the vocalist was Miss Tilly Koenen, the contralto who made such a successful *début* under Mr. Norman-Concorde's management last season. Her selections were from "Semele" (Handel) with orchestra, and "Die Allmacht" (Schubert). The principal attraction was, of course, the re-appearance of Sarasate, who played magnificently in Max Bruch's violin concerto in G minor. Dvůřák's symphonic poem "Heldenlied," or Hero's Song, formed an interesting addition to the Sydenham repertoire.

\* \* \*

"THE PRINCE OF BORNEO," modestly described as an "operatic farce," is an exceedingly pleasant production. Perhaps for the ordinary playgoer its principal amusement is to be found in the versatility of Mr. Frank Wheeler (Chickoree), a comedian who can only be called "low" in a technical sense. (The term "low comedian," we have always fancied, must have been originally dictated by soured sticks of "walking gentlemen.") But for the musician there will ever be a fund of enjoyment in the music to "The Prince of Borneo." The composer, Mr. Edward Jones, was, curious enough, alluded to in our September number in connection with personal smartness as opposed to the shock-headed-Peter appearance of M. Paderewski and other shining lights. At that time we had no notion that he was about to figure so prominently before the public; but he was bound to do so sooner or later, and for our part we are glad that it is sooner.



THE LUTE is not the organ in which to discuss, except as a very secondary consideration, the merits of an operatic libretto, least of all the merits of an operatic farce's libretto. Those interested in the popular Strand Theatre's success will long ago have derived a notion of the plot from the leading daily papers. But these sources do not always do justice to the composer, especially of a light work, such as "The Prince of Borneo"; too often the critic's space has been well-nigh exhausted by his florid dealing with everybody else concerned. Perhaps the majority of English people have a kind of idea that music is a sort of automatic affair; while they would resent its absence, just as they would that of mustard on the luncheon table, they regard its presence rather as a matter of course.

\* \* \*

THUS, when M. Jacobi used to compose his ballets for the Alhambra and write elaborate scores, filling in some cases hundreds of pages, the ordinary notices in the leading Dailies devoted half a column to the dancers, the scenery, the story, the costumier, the wig-maker, the limelight-man, the ballet-mistress, the call-boy, the manager, the directors, the acting-manager, the refreshment contractor, the programme-sellers, and the cloak-room attendant. If there was room to squeeze in a line at the end they added that the music was "tuneful"!

\* \* \*

DEAR HEART! We cannot help smiling.

\* \* \*

THE Book of "The Prince of Borneo" is by Mr. J. W. Herbert, and it does him much credit, considering that he has to move in the old familiar groove in which people are mistaken for other people. A *sine qua non*, apparently, in anything approaching *opéra bouffe*. If any objection be raised to the masquerading of B as A, on the ground that it is inconceivable that a baby should be deceived by so transparent a manœuvre, one is at once reduced to silence by the retort that, otherwise, there could be no play. And so we go on, or rather went on, until Mr. Gilbert invented a new variety, and even he is mortal. Mr. Herbert's dialogue, and for that matter his lyrics—so far as we could catch them, a book of the songs not being supplied—seemed to be quite up to, if not above, the average. But to our readers the music will be the more important part, and of this it may at once be said that it is perfectly charming from beginning to end.

\* \* \*

AMONG many more numbers which we should like to specify, the song "Toujours la Politesse" may be noted as exceptionally grateful and comforting. The song, "The Prince of Borneo," too, is particularly agreeable, and

both these airs are followed up by most dexterous and insinuating dances. The "Hornpipe" music is very clever, and the duet between Miss Nora Maguire and Miss Maisie Turner, "Contentment," involving what seemed to be a strict but delightful canon in the refrain, is perhaps the neatest thing of the kind recently presented in this class of entertainment. It should be remembered that we are relying solely on our unassisted memory owing to the absence of books of words, and if anything in the above should prove to be libellous, we shall be both surprised and pained.

\* \* \*

A BUSY time is promised in the concert-room before Christmas. There are to be three Sarasate Recitals at St. James's Hall on Thursday afternoons, November 9, November 30, and December 14. Two more piano recitals will be given by Signor Busoni on November 22 and December 1, in the afternoon, at the same hall. Madame Melba gives a grand morning concert at the Albert Hall on Saturday, November 4, with full orchestra. M. Ernst von Dohnányi gives three piano recitals at St. James's Hall on the afternoons of November 4, November 13, and December 4, and Mr. Ernest Fowles gives four concerts of British Chamber Music on the evenings of October 31, November 21, December 5, and December 19.

\* \* \*

THE first of a series of three Richter Concerts took place at Queen's Hall on October 23, when a very large attendance was attracted by an unusually interesting programme. After a glorious performance of the sublime introduction to "Die Meistersinger" Dr. Richter brought forward for the second time the "Variations for full orchestra," by Mr. Edward Elgar. On being asked for some elucidation of his intentions in this somewhat wearying piece the composer replied: "It is true that I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly. The Variations should stand simply as a 'piece' of music. The Enigma I will not explain—its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played. . . . So the principal Theme never appears, even as in some late dramas—e.g., Maeterlinck's 'L'Intruse' and 'Les Sept Princesses'—the chief character is never on the stage."

\* \* \*

AFTER this cheerful exordium one is not encouraged to anticipate any very great pleasure from a composition which is admit-



tedly only not vague to those in possession of the key to the Enigma. To ourselves, who are completely in the dark, it seems amazing that Mr. Elgar should have let his piece appear in its present form, and even more so that Dr. Richter should perform it. It is a typically British (or German) work, *i.e.*, one which without a scintilla of inspiration engenders a feeling of exasperation in the listener. It was doubtless great fun to compose this thing, especially with the knowledge that the fourteen persons whose idiosyncrasies are sketched in it would endeavour to enjoy the joke too. But ought one to write music for fourteen people only?

\* \* \*

A COMPLETE novelty was a Concerto in E minor for piano and orchestra (MS.) by Ernst von Dohnányi, who himself took the solo part. This young and apparently ambitious gentleman is a fine performer on his instrument. He played brilliantly and was recalled three or four times. A Hungarian by birth, Dohnányi would seem to have a grand future before him though, probably, rather as an executant than a composer. His whole soul seems to be imbued with the Germanic style, which, at present, he does not appear anxious to shake off. Perhaps, later, he may cast his skin and show himself in more favourable colours, but at present, he appears to revel in his own echoes of Brahms, Liszt, and the later Teutons. As mentioned above, his piano-playing is phenomenal, but no facility, however surprising, can make music desirable which is intrinsically laboured and tedious. And if this young man is devoid of originality *now*, what will he become when years shall have added experience but quenched the spark of enthusiasm? The first concert closed with Tchaikowsky's "Pathetic" Symphony, with its ingenious and delightful second movement. Nothing more need be said about this except that it was finely played.

\* \* \*

THE second Richter, on October 30, was not nearly so well attended as the first. A glance at the programme would account for this. People are really becoming tired of hearing the same Wagner items over and over again, and even Madame Ella Russell can hardly excite much interest in so hackneyed a number as "Elizabeth's Greeting" from "Tannhäuser." The same afternoon Madame Henriette Schmidt and Miss Edith Meadows gave a concert at St. James's Hall. Madame Schmidt is a pupil of M. Ysage, and does her Professor much credit. Miss Edith Meadows is a pianist, and the two ladies played together in very enjoyable fashion the following sonatas: Grieg No. 2 in G minor, Beethoven No. 7 in C minor, and César Franck in A major. Madame Schmidt may be congratulated not only on her performance but on her choice of the last-named fine work, which is gradually beginning to attract the attention of violinists.

MR. ERNEST FOWLES's Concerts of British Chamber Music opened on October 31 at the Queen's (Small) Hall. During the season the following works by British writers will be performed: Trio for piano, violin, and violoncello in B minor, C. Hubert Parry; string quartet in D minor, C. V. Stanford; sonata in C for piano and viola, Ernest Walker (first time); sonata in A minor for piano and violin, Agnes Zimmermann; sonata in C minor for piano and violin, Algernon Ashton; suite for clarinet and piano, R. H. Walthew (first time); sonata for piano and violoncello in D, W. Y. Hurlstone (first time); *fantasiestücke* for string quartet, S. Coleridge Taylor.

\* \* \*

WE learn on the authority of the *Musical News* that an Italian composer, named Tonizzo, has just completed a three-act opera, founded on Dickens' "Cricket on the Hearth." If so, he has been singularly ill-advised. An opera should be either comic or romantic, and such domestic back-parlour business as the "Cricket on the Hearth" supplies is quite unsuitable.

\* \* \*

THERE is some talk of holding a Chopin jubilee festival this winter in London, under the auspices of the Polish Committee, which has just passed the following resolution:—"That the memory of Chopin is ever dear to his compatriots, and that he has done honour to the country of his birth, and made his birthplace, Zelazowa Wola, Poland, famous in the history of music."

\* \* \*

THERE is a very able letter in the *Musical News* dated October 28, signed by Mr. Alfred W. Tomlyn, on the subject of "Consecutives." He says: "I myself know of three University Examiners whose opinions seem widely divergent over the matter of Consecutive fifths and eighths. Dr. X. distinctly objects, and as distinctly 'blue pencils' all succession of fifths or eighths coming on Consecutive accents; even though there be an entirely different harmony between. Dr. Y. emphatically stated to me that such reasoning was 'utterly absurd.' Dr. Z., however, who is a man for whose opinion I have the greatest respect, told me that he saw not the slightest objection to fifths or eighths on consecutive beats, and between any two voices, always provided that the movement were by contrary motion!"

\* \* \*

THE fact is this. Considerable licence is ordinarily allowed to "Consecutives" derived from the *inner* parts, probably because the effect is hardly ever *very* disagreeable, especially when there is contrary motion between the *extreme* parts. This is probably what Dr. Z. meant. But Consecutive fifths or octaves (the latter especially) are so terrible to

the cultivated ear between the *extreme parts* that they are never employed except by ignorant writers of drawing-room ballads or of music hall songs. A celebrated waltz called "Dreamland," by someone called "Bathos," or some such name, contained (at any rate in its first edition) not only fifths but octaves as well, between two successive chords of the piano part, and the effect was diabolical. Nevertheless we can remember seeing people dancing undismayed, and the only consolation we could derive, after expostulation with the pianist, was that in his (the pianist's) opinion the substitution of a single note which we suggested in order to relieve the acidity, would destroy the *character* of the piece. So it would. People have been known to modify the character of bad drains. But we were young and enthusiastic then. Now-a-days we should let the evening party artist punish the grand pianoforte until the cows came home, without ever offering a remark. Besides, who are we that we should "crab the deal" of great, good, and discriminating firms such as Boosey, Chappell, or Robert Cocks? The thing is absurd.

\* \* \*

ACCORDING to *Musical Opinion* Miss Marie Corelli, a lady novelist of some celebrity, was staying at Stratford-on-Avon where she lived opposite a young ladies' school. With fine confidence she wrote to the principal of the school, asking that when practice was going on the windows of the establishment might be closed, as the noise of many pianos interfered with her literary composition! The school-mistress phlegmatically replied that if the noise would prevent the composition of another book like "The Sorrows of Satan," she would order half a dozen *more* pianos. Now do you suppose that this was intended to be kind?

\* \* \*

DR. A. WILLIAMS, Bandmaster of the Grenadier Guards, denies a rumour to the effect that he contemplates retiring from the post which he has so honourably filled. "Nothing unforeseen arising," he says, "there will be a vacancy in 1930."

\* \* \*

"W. B.," a justly esteemed writer in *Musical Opinion*, appears to be much aggrieved because a music-hall singer "of the first rank: at least her income is at the rate of two thousand pounds per annum," is represented on the stage in a certain piece as employing a vulgar accent and pronouncing "lady" as "lidy." We really cannot see that salary has much to do with the matter considering that, at present, the people who give the salaries are not themselves very choice in their pronunciation. We always expect a music-hall artist, —or as "W.B." would say, "artiste"—to be as vulgar as his or her music. And we are rarely disappointed.

## SIR WALTER PARRATT ON "PROGRAMME MUSIC."

ON October 17, under the auspices of the Reading College School of Music, Sir Walter Parratt, Mus. Doc., Master of the Queen's Music, gave an address on "Programme Music," in the course of which he observed that the pictorial composer, so to speak, used a small paint box with a few colours; his means of expression were scanty. He was a great word-painter, and generally seized upon the accidents rather than the essentials of his theme. If he wished to suggest height he used the tremble range; if he were a church composer, and were setting "He hath put down the mighty from their seats," he went down the scale as far as the syllables would permit. If he were setting the Te Deum, in "When thou hadst overcome the sharpness of death," he selected the word "sharpness" for especial prominence, with some excruciating chord. Those who went to church knew what sort of tricks the pictorial organist performed when playing the Creed. Then again, the canter of a horse was represented by invariable triplets. When thunder was required the performer applied as much of his person as he conveniently could to the instrument. The same procedure did duty in the "Dead March in Saul," for a roll of drums. He dared say most of them knew the song, a very fine song in a way, called "The death of Nelson." He was himself an ardent admirer of Nelson, but he could never hear without a smile the music of "At last the fatal wound." Amid laughter Sir Walter strummed the notes in question, and remarked that he hoped by so doing he had not spoilt their pleasure in that song. Wings were usually represented by two-note phrases, often in sixths. Henselt's study was a good example. The cuckoo and the nightingale were exceedingly useful birds to the descriptive composer, the one being capable of unmistakable imitation, and the other one fairly so.

Sometimes the composer's freaks took a really graphic form. In Dr. Burney's well-known "Tour in Germany and the Netherlands," the author says that in one of their composer's works for the church he had given himself infinite trouble to make the notes of his score form an arch. One of the compositions in honour of the Queen's last Jubilee had a musical phrase of a unison, followed by intervals of an octave, a ninth, and a seventh, to represent 1897.

He should like to say a few words upon the subject as connected with vocal music. At the first view it would seem that the addition of words made some sort of a programme compulsory, and to some extent that was so, but the manner of setting words to music differed so widely and in some cases partook so strongly of the programme kind, as to come within the limits of his subject. Word-painting was the

sin which most easily beset the composer of vocal music. It was the deep inner meaning of his words which the composer should endeavour to discover and intensify, and not the detached and isolated words. "Israel in Egypt" furnished them with admirable examples of legitimate and illegitimate treatment.

Nearly all the greatest composers had left them specimens of programme music, from Handel and Bach down to Mendelssohn and Schumann, but it was noticeable that the examples of Bach were written in his early years; he was not 20 when the specimen played that evening was written, and he never afterwards returned to a path so obviously unsuited to his earnest and sincere genius. Bach's "Capriccio on the departure of a beloved brother," the only piece of genuine programme music perpetrated by him, was, according to his biographer, suggested to the composer by the Bible narratives of Kuhnau. The last of the immortals, Brahms, whom they were still lamenting, left, so far as the lecturer knew, nothing that could be brought within range of their subject. No composer was more frankly pictorial and descriptive than Haydn. Sir Walter Parratt detailed the programme of one of Haydn's symphonies, and said that the curious thing was that the story, though commonplace enough, never seemed to affect his orchestral music to its disadvantage. Variety at least would be ensured by such a scheme of work. Leaving out of the question all the descriptive work in the "Creation," mention might be made of such examples as the clock movement and the bear dance. Perhaps the most surprising piece of programme music, considering its source, was the famous, but never heard, "Wellington's victory at the battle of Vittoria."

They would gather from what he had said that he was not in the least in favour of programme music. Very fortunately the style had gone out, but he was sorry to say that another tendency, which was even more mischievous, had become more popular, that of making programme music where the composer never had such intention.

### MORALS FOR MUSICIANS.

#### NO. 33.—PROHIBITED INTERVALS.

A MUSICAL gentleman who had married a tender wife found himself after six years of the wedded state in the proud possession of five children. The latest hostage to fortune had scarcely been weaned when the female parent succumbed to "that tired feeling," and with words of Christian encouragement to her husband on her lips, quitted this sublunary sphere and soared into the boundless empyrean. After mourning her loss, as a matter of form, for several days, the husband contracted a

second marriage, with the result that he acquired another instalment of five children.

"Consecutive fifths, dear boy!" he was wont to say to his friends as he dug them in the ribs, and laughed heartily during the few minutes which had to elapse before his joke was perceived, much less appreciated.

But as time wore on three more young mouths were added to those which already had to be filled, and his second wife, having presented him with eight pledges of affection, and considering with some propriety that she had perhaps done enough, followed in the footsteps of the first wife, seeking in death that repose which she had little opportunity of tasting during life.

The husband was so aggrieved by this heartless desertion, that he determined never to marry again. "Women are transitory!" he bitterly remarked; but when he came to reflect that he had now a matter of thirteen motherless children, he sighed and murmured: "Thirteen is my unlucky number." So he incontinently married his cook.

In ten years' time a fresh detachment of infantry to the number of eight came to adorn his hearth, but the now elderly musical gentleman was silent on the point to the outside world. It was reserved for a malicious friend to dig *him* in the ribs and observe: "Consecutive octaves, I believe, dear boy!"

Such a pleasantry our hero, in his failing health could not, naturally, survive, and, full of years, and honours and "judgment summonses," he was for the third time conducted to Highgate Cemetery, though not in the same conveyance as on the two former occasions. His club money was yesterday drawn by his widow, who supplied, not without tears,

#### THE MORAL:

*De mortuis nil nisi bonum.*

### NEW PUBLICATIONS.

From Charles Woolhouse, 174, Wardour Street, London, W. "Poppies in the Corn," a pastoral Cantata for soprano and chorus, written by Florence G. Altenborough, and composed by Alex. S. Beaumont, will be welcomed by Choral Societies. By no means too simple, but "just simple enough," it strikes the happy medium between the elementary and the unduly elaborate. The opening air (for chorus) is most engaging, and the same theme is utilised and developed in the *finale* with masterly effect. Before us is the orchestral score, laid out for full band *minus* trombones. The charm of the instrumental writing cannot, of course, be guessed from the piano arrangement, but even without an orchestra the sonorous and musicianly harmony of the vocal parts will never fail to please, and it may be most cordially recommended to the attention



of any local choir which, like the man desiring the office of a Bishop, "desireth a good work."\* The works of Alex. S. Beaumont are voluminous, and his name is familiar to the frequenters of the Crystal Palace Concerts. He has written numerous string quartets, quintets, and trios, in addition to many charming songs and piano solos. Among the latter is an original and delightful Suite, "Cinque Portraits de Femmes." His orchestral works have been largely performed, both under Mr. Manns and Mr. Ernest Ford, of the Royal Albert Hall Amateur Orchestral Society, and the talent inherent in every emanation from his pen is further embellished by perfect workmanship and neat contrivance.

From *Joseph Williams, Great Portland Street, London, W.* "Quatre Rhapsodies Espagnoles, par Florian Pascal," form an important composition for grand orchestra, published simultaneously in London, Paris, Leipsic and New York. The Rhapsodies will be heard at a London Concert during the forthcoming season, and in this place we can only record our great admiration of the elaborate score and brilliant orchestration. Mr. Florian Pascal is so well known as a composer of almost every class of music that any new composition by him must always be awaited with interest. Although an Englishman he must surely be classed with the "few composers" whose works were excepted in our Missing Word Competition just decided.

From *Chappell & Co., Ltd.* "In a Fairy Boat," by D'Auvergne Barnard, is one of the (musically) nicest and cleanest songs which this firm has recently put forth. It is published in four keys, so that almost everybody may attempt it with some confidence. So vocal is the air and so satisfactory the accompaniment that he or she would be a duffer indeed who could not make a great effect with "In a Fairy Boat," whether in a drawing-room or a concert-hall. It is sung at the Ballad Concert to-day (November 1) by Miss Alice Gomez.

From *Novello and Company, Limited.* "So, So, Rock-a-By, So!" is a kind of quaint lullaby, words by Eugene Field, an American Poet of great reputation in the United States, and music by the Rev. Maurice F. Bell. We have on former occasions alluded in admiring terms to the works of this composer. The song before us is even more fascinating than usual. Simplicity itself, it is nevertheless arranged with masterly judgment, and the effect of the lullaby if sung in anything like a sympathetic manner must be extraordinary. The words are very touching and tender, and the music expresses them as well as possible. This little gem seems to us to be almost absolutely perfect, but the composer has omitted to indicate the exact *tempo*.

\* I. Tim. iii., 1.

## GUILD OF CHURCH MUSICIANS.

### ANNUAL SERVICE.

As usual, the Members, Associates, and Fellows of the Guild of Church Musicians will attend the Annual Service of the Church Guilds' Union at the Collegiate Church of St. Saviour, Southwark, on Tuesday, November 7, at 7.30 p.m. Evensong, with sermon by the Rev. Canon Gore. Organist, Dr. C. Warwick Jordan. Choir, the London Gregorian Choral Association.

### PROCESSION OF THE GUILDS.

Guildsmen taking part in the Procession to be at the South Door of the Church by 7 p.m. Cassock, Surplice, and Hood (if entitled) to be worn.

*Will Members desirous of attending kindly communicate with the Warden at once.*

### DIPLOMA EXAMINATIONS.

Arrangements have been made for future examinations during the year as follows:—

- November 27.—Birmingham Conference.
- " 30.—Southampton.
- December 4.—Liverpool.
- " 7.—London.
- " 11.—Manchester.

### TO THE CLERGY REQUIRING COMPETENT ORGANISTS AND CHOIRMASTERS.

The following Guildsmen are seeking appointments, and the Warden would be glad to hear from any clergyman requiring a competent organist and choirmaster:—

- M. L. B.—As Organist and Choirmaster, in London or Suburbs. Diplomas F.G.C.M., L.V.C.M. Stipend £40.
- W. C.—As Organist and Choirmaster, in London or Country. Diplomas A.G.C.M., and A.V.C.M. Stipend £30.
- R. O.—As Organist and Choirmaster, in or near Belfast. Diploma A.V.C.M. Stipend £30.
- C. W.—As Organist, or Organist and Choirmaster, in or near London (gentleman by birth). Diploma F.G.C.M.
- G. H. S.—Organist and Choirmaster, in London or Suburbs. Diploma A.V.C.M. Stipend £30.
- A. E. J.—Organist and Choirmaster. Diploma F.G.C.M., L.V.C.M. Stipend £40 to £50.

All the above are Communicants of the Church of England.

### 1900 CALENDAR.

Advertisements for new Calendar can now be received by the Warden. Special reduced terms to members.

## COMPETITIONS 1899.

A prize of the value of Two Guineas will be awarded to the candidate obtaining the greatest number of marks in the F.G.C.M. Examination (Organists' Section) to be held on Dec. 7, 1899.

A Bronze Medal for the best Chant Te Deum.  
A Bronze Medal for the best Double Chant. A Silver Medal for the best Anthem suitable for use during Lent. These competitions are open to all Members, Associates, and Fellows.

## EDUCATIONAL BRANCH.

Lessons are given in all musical subjects. Special terms to the clergy and candidates for Holy Orders.

## CHURCH CONGRESS.

The Guild was represented at the Church Congress by Dr. Lewis, Dr. Bentley, Mr. M. Lendon-Bennett, Mr. G. A. Walker, Mr. J. H. Bennett, and others.

AUSTRALIAN BRANCH OF THE G.C.M.  
ANNUAL FESTIVAL.

Extract from the Melbourne *Argus* of September 1, 1899:—

Yesterday evening the third annual festival of the Melbourne diocesan branch of the Guild of Church Musicians was held in St. Paul's Cathedral. The festival took the form of a full choral Evensong. The musical portion of the service was under the control of Mr. R. J. Shanks, as conductor, and Mr. Max Watkins, as organist, assisted by a large choir. In some portions of the music there was a slight irregularity in the attack. This was particularly noticeable in Bridge's Magnificat in G. The anthem, "O Lord, our Governour," by Gadsby, was well rendered, the service concluding with "The Hallelujah Chorus," in which, however, the organ was at times somewhat at variance with the choir. The Rev. Canon Godby delivered an address, dealing with church music. Painting, sculpture, and music, he said, had found their best school in the church. Ages before men thought of providing anything more for their personal comfort than just a covering from the weather they had built edifices of great beauty, in which they could worship their God. We did not find our best music, however, amongst the ruins of antiquity.

## COUNCIL MEETING.

A Council Meeting was held at the Guild Chambers on October 5, when the Rev. Sir George R. Fetherston, Bart., presided.

Several matters of importance were discussed, and it was decided to hold the next meeting on November 16, at 3 p.m.

MUSIC PUBLISHING DEPARTMENT OF THE  
GUILD.

Members wishing to have their musical compositions published by the Guild may do so under the following conditions:—

1. MSS. must be sent to the Warden (with stamps for return), when an estimate will be given.

2. The engraved plates with the copies ordered will be sent to the composer.

3. All orders received for copies of works published will be sent free of charge to the composer, who will transact all business with the purchaser.

## THE "LUTE" COMPETITION.

AFTER much anxious thought, the first prize for the best missing word in the competition set for our readers in the October number has been divided between

Miss PEROWNE,  
Hartlebury,  
Kidderminster,

and

Mr. R. HART,  
Grafton Lodge,  
Prince of Wales Road,  
London, N.W.,

both of whom sent up "conventionality." The second prize goes to

Mrs. OLIVIA KÖHLER,  
44, Hamilton Gardens,  
London, N.W.,

whose suggestion was "dryness." To each of these three successful competitors Postal Orders for 5s. have been forwarded. Possibly owing to the holiday season there were fewer competitors than last month. But we hope to see this deficiency made abundantly good in the Competition which we are about to set. The Coupon will be found on the cover. Once more we ask our readers to *carefully read over the sentence* before attempting to supply the missing word. Had all our friends done this last month they would not have wasted their time and ours by sending up *adjectives*—such as "superior," "unsurpassed," &c., &c.—when asked for a *substantive* characteristic. As before a first prize of 10s. and a second prize of 5s. will be awarded to, or divided between the senders of the *best word* and the *second best word* respectively. One person may, thus, gain both prizes. Success will be a question of *intelligence* and not of chance, for *we have not determined what word we ourselves would supply*. But the decision of the Editor once given will be final. Any man, woman, or child may send in as many answers as he, she, or it please, but each attempt must be made on the current coupon, filled in with the *full name, prefix, and address* of the sender, and reach this office on or before November 21st, 1899.

## TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to be inserted in the next month's issue.

15 DE 99



"LUTE." No 203.

Also published separately. PRICE 3d

# "THE DAY IS PAST AND OVER."

## Anthem

J. A. MEALE.

A.R.C.O.

LONDON:

PATEY & WILLIS, 44, ST MARLBOROUGH ST. W.

♩ = 72 M.M.

ORGAN. Sw. 8 & 4. Clar.

SOPRANO. *mp* *cres:*

ALTO. The day is past and ov - er All thanks O Lord to

TENOR. *mp* The day is past and ov - er All thanks O Lord to

BASS. *mp* The day is past and ov - er All thanks O Lord to

The day is past and ov - er All thanks O Lord to

Thee I pray Thee now that sin - less The hours of dark may be O

Thee I pray Thee now that sin - less The hours of dark may be O

Thee I pray Thee now that sin - less The hours of dark may be O

Thee I pray Thee now that sin - less The hours of dark may be O

*cres*  
Jes - u keep me in Thy sight — O — Jes - u keep me in Thy sight — O  
Jes - u keep me in Thy sight — O — Jes - u keep me in Thy sight — O  
Jes - u keep me in Thy sight — O — Jes - u keep me in Thy sight — O  
Jes - u keep me in Thy sight — O — Jes - u keep me in Thy sight — O  
Sw.

*cres. mf p*  
Jes - u keep me in Thy sight — And guard me through the com - ing  
Jes - u keep me in Thy sight — And guard me through the com - ing  
Jes - u keep me in Thy sight — And guard me through the com - ing  
Jes - u keep me in Thy sight — And guard me through the com - ing  
Jes - u keep me in Thy sight — And guard me through the com - ing

night.  
night.  
night.  
night.  
*p*  
Ped.

## TENOR SOLO.

*mf* *cres:*

The joys of day are ov - - er I lift my heart to

Sw. Viol. di Gambe & Gedact.

Solo Stop.

Ped.

Thee — And ask Thee that of - fence - less The hours of dark may

be O - Jes - u keep me in Thy

sight And guard me through the com - ing



*mf* *dim:* *p*

O Jes - u keep me in Thy sight and guard me through the

O Jes - u keep me in Thy sight and guard me through the

night O Jes - u keep me in Thy sight and guard me through the

O Jes - u keep me in Thy sight and guard me through the

*unacc ad lib:*

com - ing night.

com - ing night.

com - ing night.

com - ing night.

*p* *mf*

*mf* *Con Spirito.*

The toils of day are

The toils of day are

The toils of day are

The toils of day are

*mf* *G! Diap.*

*cres:*

ov - er I raise the hymn to Thee And ask that free from

ov - er I raise the hymn to Thee And ask that free from

ov - er I raise the hymn to Thee And ask that free from

ov - er I raise the hymn to Thee And ask that free from

*cres:*

*Lento espressivo.*

per - il the hours of dark may be O Jes - u keep me in Thy

per - il the hours of dark may be O Jes - u keep me in Thy

per - il the hours of dark may be O Jes - u keep me in Thy

per - il the hours of dark may be O Jes - u keep me in Thy

*p*

*cres:* *cres:* *mf*

sight O Jes - u keep me in Thy sight O Jes - u keep me in Thy

sight O Jes - u keep me in Thy sight O Jes - u keep me in Thy

sight O Jes - u keep me in Thy sight O Jes - u keep me in Thy

sight O Jes - u keep me in Thy sight O Jes - u keep me in Thy

*cres:* *cres:* *mf*

Bourdon.

*p*

sight And guard me through the coming night — O Jes - u keep me in Thy

*p*

sight And guard me through the coming night — O Jes - u keep me in Thy

*p*

sight And guard me through the coming night — O Jes - u keep me in Thy

*p*

sight And guard me through the coming night — O Jes - u keep me in Thy

*cres:*

sight O Jes - u keep me in Thy sight — O Jes - u keep me in Thy

*cres:*

sight O Jes - u keep me in Thy sight — O Jes - u keep me in Thy

*cres:*

sight O Jes - u keep me in Thy sight — O Jes - u keep me in Thy

*cres:*

sight O Jes - u keep me in Thy sight — O Jes - u keep me in Thy

*mf* *rall:*

sight And guard me through the coming night.

*mf*

sight And guard me through the coming night.

*mf* *rall:*

sight And guard me through the coming night.

*mf* *rall:*

sight And guard me through the coming night.

*Tempo I.*

Sw. 8 & 4.



Thy  
Thy  
Thy  
Thy

Gedact.  
Sw. 4 ft in

SOPRANO SOLO. *mf*

Be Thou my soul's pre - serv - er For

Thy  
Thy  
Thy  
Thy

Sw.  
L.H.

Thou a - lone dost know How man - y are the per - ils through

Ped. sustain bass.

which I have to go. O lov - ing Jes - u hear my call O

accel. cres:  
accel. cres:

## LUTÉ 203.

Tempo primo.  
Marcato.

*accel:* *ff* *mp*

Lov - ing Jes - u hear me call O Lov - ing Jes - u hear my call And

*f* *p*

*Chorus.* *p* *pp*

guard and save us from them all O Lov - ing Jes - u hear my call And

*p* *pp*

O Lov - ing Jes - u hear my call And

*p* *pp*

O Lov - ing Jes - u hear my call And

*p* *pp*

O Lov - ing Jes - u hear my call And

*p* *unacc: ad lib:* *pp*

guard and save me from them all A - men.

guard and save me from them all A - men.

guard and save me from them all A - men.

guard and save me from them all A - men.

Vox Celeste.









MR. PERCY REEVE.